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and sister, or husband and wife, is not determinable—showing considerable excitement at the particular passage now being read. This must be classed among the artist's most successful works: it was one of those in Mr. Eden's collection, and was sold, after his death, for 500 guineas. It may be remarked here that all Mr. Hardy's pictures are of cabinet-size.

'Explorers' and 'Housekeepers Alarmed,' both exhibited at the Academy in 1871, are, as was remarked at the time in this Journal, "scenes after the artist's happiest mood:" in both of them the actors are children painted to the life, and in each picture the subject is treated somewhat humorously. Among subsequent works specially deserving notice are 'A Quartette Party' (1872), and, in the Academy of the next year, 'Looking for Father.' The seeker is a young child, who is peeping into the half-glazed door of a village alehouse—the much-frequented resort, doubtless, of the poor girl's sottish parent. The ground is covered with snow; but the light of a blazing fire within streams on her face, as she stands half-clad and shivering on the cold ground: it is a touching picture. With this was hung another, bearing a somewhat unintelligible title, 'Not at Home;' the composition, however, explains it clearly enough. The scene is a painter's studio, whose tenant is one of those unfortunate

artists to whom patronage is an unknown blessing, and who, therefore, finds it expedient to be denied to, at least, a certain class of callers. His letters, &c., are thrust into his room under the door, and we see him cautiously making his way thereto, only to pick up what seems to be a tax-gatherer's notice-paper—a most unwelcome document to one who looks as if he found it difficult "to keep the wolf from the door;" or, in other words, to earn his daily meals. The subject is quite original, and is perspicuously and cleverly carried out. In the Academy last year Mr. Hardy exhibited four pictures, all of which well sustained his well-earned reputation.

Few of our living painters of *genre* subjects are more deservedly popular than this artist; as a rule, he selects themes that are generally attractive, and they are treated with judgment, feeling, good taste, and without the slightest taint of vulgarity in their humour; his colouring is bright and harmonious, though we have noticed of late a tendency towards heaviness in his shadows and backgrounds: this certainly brings the figures into strong relief, yet it as certainly destroys the luminous quality of the whole picture, and therefore may be considered a defect, which we shall be well pleased to see avoided in the future.

JAMES DAFFORNE.

EGGLESTONE ABBEY.

J. M. W. TURNER, R.A., Painter.

T. HIGHAM, Engraver.

THIS fine ruin, beautifully situated on the banks of the Tees, about a mile and a half from Barnard Castle, Yorkshire, was originally known as Athelstan Abbey, Egglestone being a supposed corruption of Athelstan. It is presumed to have been founded by Conon, Earl of Richmond, in the latter half of the twelfth century. Its name is associated with Saxon times, probably from its having been one of the places given by King Athelstan to the Church, to make atonement for the murder of his brother, about A.D. 924. The abbey, dedicated to St. Mary and John the Baptist, was held by canons of the Premonstratensian order, a brotherhood living according to the rules of St. Austin, as reformed by St. Norbert, afterwards Archbishop of Magdeburg, who set up the regulations about 1120 A.D., at Premonstratum, in the diocese of Laon, in Picardy. The members of the society were also called White Canons, from their dress, which was a white cassock with a rochet over it, a long white coat, and a white cap. They were brought into England shortly after 1140 A.D., and settled first at Newhouse, in Lincolnshire. At the time of the dissolution of the monasteries, they had in England about thirty-five houses.

The abbey stands on rising ground near the junction of the Thorsgill with the Tees, and enough of it remains to testify to its original size and importance; yet it could never have had

much in the way of architectural decoration: the east window, for example, as shown in the engraving, looks singularly bare of ornament. In the wall of the choir two *piscine* may still be seen; and on what was once the flooring, but is now only green turf, are several monumental stones; one of them that of an abbot of the monastery, and the other that of an ancestor of the Rokeby family; and, by the way, Scott lays the closing scene of his "Rokeby" in this abbey, and describes the ancient structure. Portions of the monastic buildings have been converted into cottages; a group of them appear in the engraving, to the right of the eastern window, where a woman is seen feeding poultry.

Our engraving is from one of the numerous drawings of Yorkshire scenery made by Turner in the earlier part of his career, when he put greater restraint on his imagination than he allowed himself to do in after-years. The picture appears to be a veritable transcript of the scene as it then was presented to him: and though the absence of the half-built houses, and the cottages near to the river, would have added greatly to the picturesqueness and poetry of this beautiful locality, they are retained. Still the feeling of Turner's riper years is here manifested—his wonderful management of light and shade—his delicious atmospheric effects, and the judicious balance of the whole composition.

MEMORIAL SCULPTURES.

THE equestrian statue of Lord Canning, commenced by the late Mr. Foley, R.A., is to be completed by Mr. F. Brock, one of the deceased sculptor's principal assistants.—Mr. Weekes, R.A., has received a commission to execute a recumbent figure for the monument of the late Bishop Sumner, in Winchester Cathedral.—The statue of Lord Lawrence, by Mr. Woolner, R.A., intended for Calcutta, has been cast at the Manor Foundry, Chelsea, and will be shipped for its place of destination, it is expected, before our Journal is in the hands of the public.—Mr. Boehm has received a commission to execute a statue, in bronze, of the late Field-Marshal Sir John Burgoyne, to be placed, it is understood, in front of the War Office.

Towards the close of the past year, the casting of a bronze statue, to the illustrious Manin, which is about to be erected in Venice, was successfully accomplished at the Royal Foundry at Monaco. It is the work of Luigi Torro, a Venetian sculptor of eminence. The statue represents Manin standing erect, holding, in his left hand, the decree by which he had declared that Venice should resist to the last. Below the pedestal the lion of St. Mark is introduced. The figure is unquestionably fine and effective in aspect, and will reflect much honour on the artist. Four medals were also struck on the occasion, to be presented to Signor Torro, his son, the Chevalier de Nitto, and to the Commandant Vossi.



J.M.W. TURNER. R.A. PINXIT

T. HIGHAM. SCULPT.

EGGLESTONE ABBEY, NEAR BARNARD CASTLE.

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